

AMERICAN ARCHITECTURE

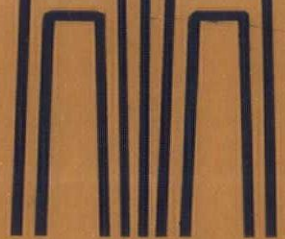
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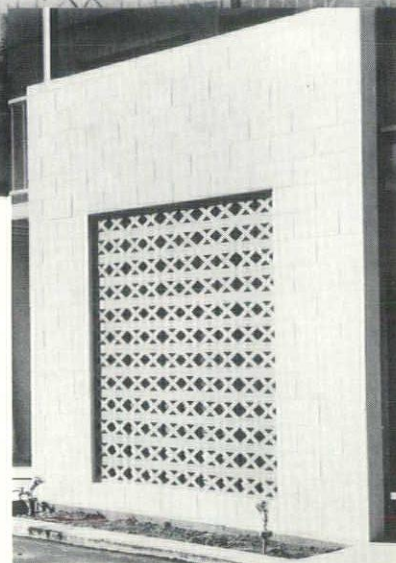
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A Message From the President

This, the second issue of "The New Mexico Architect," will, I am sure, meet with much more approval from the sponsors of the magazine, participants and certainly our readers. Unfortunately the first issue left much to be desired.

Aside from the above statement, my message for this issue will be confined to a summary of the recently held 1959 Annual Conference of the Church Architectural Guild, which was co-sponsored by the Department of Church Building, National Council of Churches of Christ, U. S. A. In cooperation with the Southern California Council of Protestant Churches, Construction Industries Committee, Los Angeles Chamber of Commerce and the Southern California Chapter of the A.I.A.

The Conference was held February 17-20, 1959 with Headquarters and all functions at the Hotel Statler, Los Angeles, California. There were over 1400 Registrations, of which were but some 100 Architects. There were approximately 250 exhibits, mounts and models. This display of talent in design was something to behold. Not one mount or model was in the "style" vein of the Classics, Gothic, etc., but were definitely in the Contemporary, which, by the way, is one of the Church Architectural Guild aims, to develop a definite ecclesiastical contemporary.

Awards were made in Ecclesiastical Crafts, commercial exhibitors and Churches, Religious educational Buildings and Chapels. I have the names of all winners and their subjects should anyone be interested in knowing of these men.

Conover Award: Most interesting, The Elbert M. Conover (Founder of the Church Architectural Guild of America) Memorial Award is given annually to a non-architect for excellence in fostering spiritual values in the creation of ecclesiastical edifices. The award is given by the Church Architectural Guild of America. This year it went to the veteran clergyman and editor of Church Management, Dr. William Leach of Cleveland, Ohio.

The Church Architectural Guild of America was founded in 1940 by a group of church architects and denominational leaders. Its cardinal aims are:

"To promote excellence of design in Church architecture and the allied arts.

"To foster greater appreciation of the essentials of church architecture and planning on the part of the church constituency.

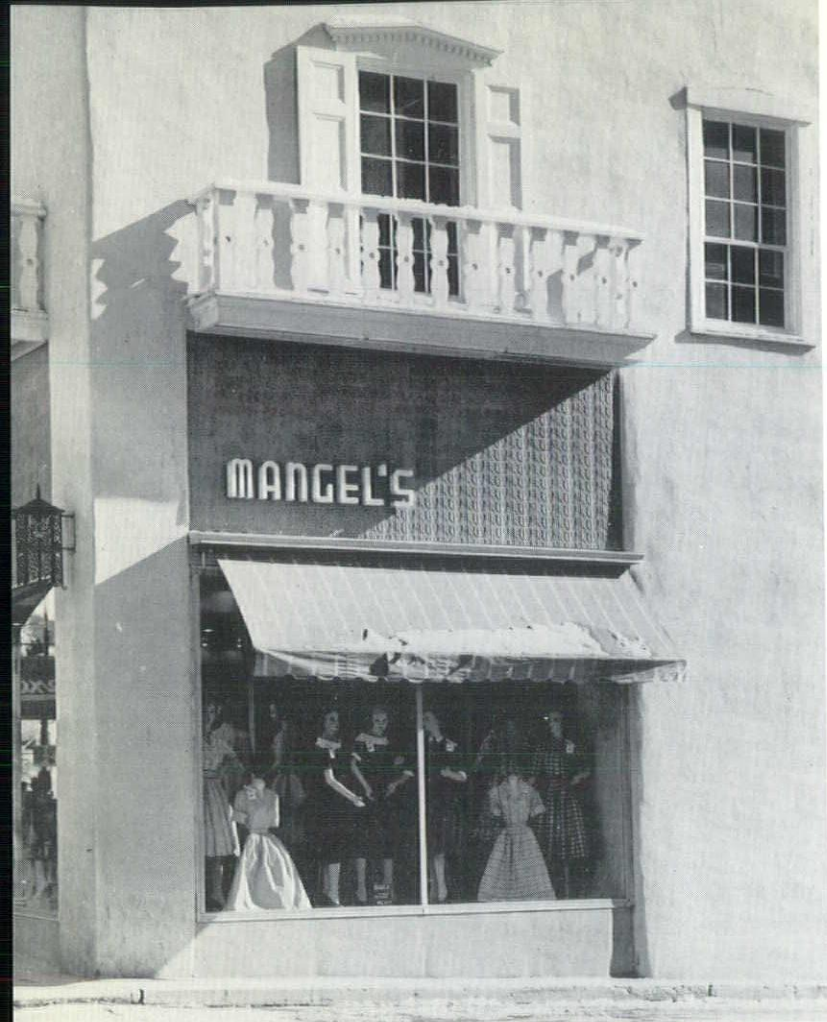
"To assist architects without experience in the designing of churches to a better understanding of the essentials of ecclesiastical design.

"To foster the study of ecclesiastical architecture and art, particularly in technical and theological colleges."

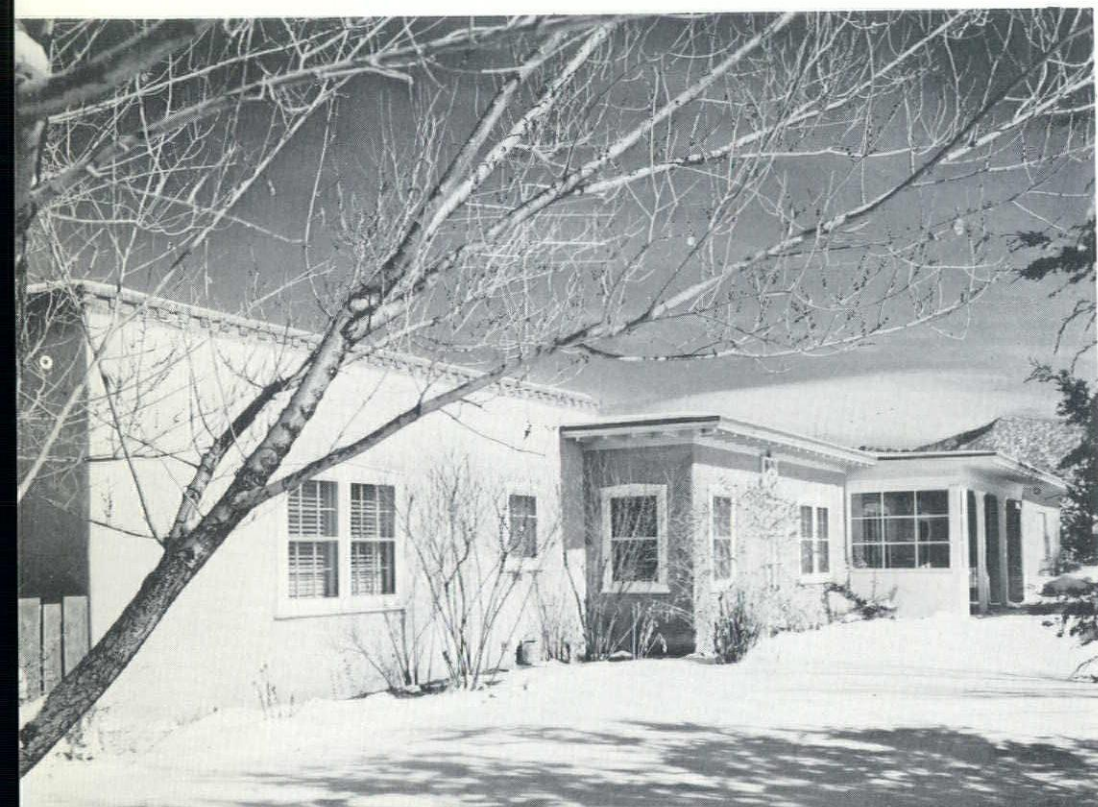
The objective of the Department of Church Building and Architecture is to Build Better Church Buildings through counseling, planning, cooperating, coordinating, research, conferences, literature and exhibits. This is done for denominations, building committees, architects who major in church work and interested clergymen.

This pioneering work began in 1934 with the establishment of the inter-denominational Bureau of Architecture. It was spurred on by the vitality of its first Executive Director, Elbert M. Conover, who encouraged the formation of the Church Architectural Guild of America.

Most Sincerely
W. Miles Brittelle, Sr., President
New Mexico Chapter, AIA



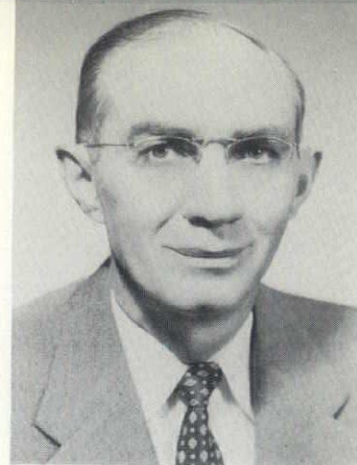
Mangel's Store Building,
Santa Fe



Kidder Residence,
Santa Fe

NEW MEXICO ARCHITECT

Profile of An Architect: Bradley P. Kidder



Bradley P. Kidder of Santa Fe, a New Mexico architect for 25 years, has been selected to receive the 1959 Edward C. Kemper Award of the American Institute of Architects.

The award is given each year "to the one who has contributed significantly to The Institute and to the profession." Only one Kemper award is made each year.

The award is to be presented to Kidder at the 1959 National Convention, to be held at New Orleans, La., in June. Miles W. Brittle, president of the New Mexico Chapter of AIA, commented, "We're especially gratified that the National Board would nominate a man from our Chapter for the Kemper Award. No one is more deserving than Brad Kidder."

Kidder came by his enthusiasm for architecture and the AIA naturally. His father, Frank Eugene Kidder, FAIA, was the author of the *ARCHITECTS' AND BUILDERS HANDBOOK*, commonly referred to as the "Architect's Bible." F. E. Kidder also wrote authoritative books on superintending building and construction, on churches and chapels, roofs and roof trusses, and other subjects, which are widely

known in the construction industry.

Bradley P. Kidder attended Denver public schools and received his B.A. in Graphic Art from Colorado College in 1924. He spent two years studying architecture at the University of Pennsylvania.

After graduation, Kidder entered architectural work as a junior draftsman with various architects in Denver, and worked one year as an advertising layout man and artist. He came in New Mexico in 1934 with the Historic American Buildings Survey, and was registered as an architect in New Mexico the same year—the first year in which written examinations were given. After five years as a draftsman for John Gaw Meem and Associates, he became an associate in the firm in 1939.

During World War II, Kidder served with the U. S. Navy C.B.'s in North Africa and Okinawa, and received an Admiral's citation for his design of a military hospital in Oran, Algeria.

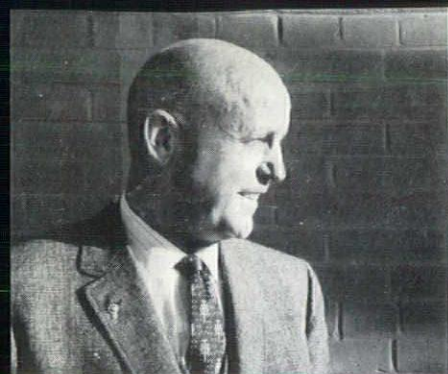
Since 1947, Kidder has maintained a private architectural practice in Santa Fe, primarily as a residential architect. His major works since 1947 include the Wood-Gormley Gymnasium and Assembly

Building, Santa Fe Shopping Center, Mangel's Store, Batts Office Building, J. C. Penney Store, and the Younger Boys' Dormitory at the Industrial School, Springer. Kidder was a consulting architect for Meem, Zehner, Holien and Associates on the Ruth Hanna Memorial Addition and Bataan Methodist Memorial Hospital, in Albuquerque, and St. Vincent's Hospital, in Santa Fe.

During the past two years, Kidder has designed churches at Farmington, Ft. Sumner, Las Cruces, Taos, and Catholic Missions at San Ildefonso and Isleta, and residences in various towns and cities throughout New Mexico.

Kidder's services to the AIA, and in particular the New Mexico Chapter, won the Kemper award for him. He became a member of the New Mexico Chapter in 1947, and since that time has served as president of the Chapter in 1950-51; as Regional Conference Chairman in 1954; as Director of the Western Mountain District, AIA, in 1955-58; and as Trustee of the American Architectural Foundation since 1958.

His enthusiasm for improving his environment has led
(Continued on Page 10)



Architectural Registration In New Mexico

By Kenneth S. Clark

(Editor's note: Kenneth S. Clark is well qualified to write a paper on registration procedure in New Mexico. He recently completed a term as a member of the New Mexico Board of Examiners for Architects. Mr. Clark is a partner in the Santa Fe firm of Clark and Register.)

The candidate for registration is at last before the Board of Examiners for Architects. He is either terribly nervous or overbearingly self-confident.

"Why do you seek registra-

tion to practice architecture in New Mexico?"

• "Well, I always wanted to be one" or

• "Well, I have a chance now and then to do a small house plan, and I thought—" or

• "With registration record in my personnel file, I may be eligible for a Civil Service raise."

These answers and all the others may be sufficient justification to the individual. But there is one answer which should express the motive of

all applicants: "To practice architecture."

There are no qualified or limited registrations; a registration granted is a recognition by a legally constituted agency of the state that the holder has qualified to practice architecture. The extent to which he exercises that registration is limited only by his own capabilities or desires.

The next question, "What is the purpose of New Mexico Architectural Law, requiring registration to practice architecture?" brings forth even more varied answers. A great deal of the burden of work and worry by members of the board is forgotten when the candidate replies "To safeguard life, health, and property, and to promote public welfare."

Our New Mexico law, with the latest changes thereto, is probably as good as most such state laws and much better than some of them. Anything as intangible as the qualifications to practice a profession must eventually be resolved by the judgment of the persons charged with the responsibility of making this decision. In this case it is the Board of Examiners for Architects.

The first case to be resolved by the board comes up when the application is received. Is the applicant eligible for admission to the exam? Take the simple case of an applicant without prior registration. The law requires that he "... has been actively engaged for eight years or more in architectural work of a character satisfactory to the



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board. However, each year of teaching or of study satisfactorily completed of architecture in a school of architecture of a standing satisfactory to the board shall be equivalent to one year of such active engagement." The board by-laws further qualify this requirement in that not over five years be accepted of academic training as compared to experience training.

What is "architectural work of a character satisfactory to the board"? Surely experience with an engineering firm or with a contractor could add much to a young architect's training in architecture. But what if that is his total experience? Can "satisfactory" experience be gained in a government agency or in a large corporation where the young man's responsibility is in a very limited range and possibly rigidly supervised by criteria or office policies?

And what about this "study satisfactorily completed of architecture in a school of ar-

chitecture of a standing satisfactory to the board"?

There is a national accrediting board that compiles a list of Accredited Collegiate Schools of Architecture. The majority of the applicants are not from these schools. How is the board to evaluate a non-accredited school? Or, what is the relative value of four years or five years in either of two non-accredited schools? Can the board say five years in a non-accredited school is equivalent to four years in an accredited school?

So far this covers only a few of the fine points the board is called upon to decide. They know full well their decision is of great importance to the applicant; but, above this, it is of importance to those for whom the law was adopted—"to safeguard life, health and property, and to promote public welfare." The law has a reference to good character and repute, but the only firm basis for granting or denying a registration is on demonstration of technical qualifications.

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Profile: Kidder

(Continued from Page 7)

Kidder into civic work unrelated to architecture. He has served as District Governor of the Lions Club, and in various other activities, including the vice-presidency of the Rio Grande Symphony Board.

Kidder married Katherine E. Newhall in 1928. They have one daughter, Katherine Alice, now with the Girl Scout Council in Los Alamos; and a son, Bradley P., Jr., with IBM in San Francisco.

Kidder has served the state of New Mexico as a member of the New Mexico Board of Examiners for Architects, and as secretary of the board from 1951-53, and chairman from 1953 to 1957. He also was a member of the New Mexico Housing Authority Board from 1951 to 1953.

In architectural circles, Kidder is known as a man of strong principles which are expressed forcefully and with precision, whose enthusiasm for his profession and concern

with the problems of fellow architects never fail. The New Mexico Chapter, AIA, would not be what it is today if it had not been for the devotion and tireless efforts of Brad Kidder.

At 58, Kidder is able to look back on a long and successful career as an architect, and on service to his profession and his community which has seldom been equalled. But he also is young enough to plan future achievements, and to receive further honors.

(Editor's Note: PROFILE OF AN ARCHITECT will be a regular feature in each edition of the NEW MEXICO ARCHITECT. Subjects for the profile will be chosen at random, and not according to alphabetical position or length of membership. The basic purpose of PROFILE is to introduce a member to his fellow members, and to present his background, accomplishments, and, on occasion, his ideas about his profession.)

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Eighth Regional AIA Conference Symbol :

The symbol for the Eighth Annual Regional Conference, Western Mountain Region, AIA, representing the theme, "Science In Architecture," evolved from the basic concept that not only the physical sciences, but also the humanities must be integrated with Architecture.

Leonardo da Vinci's famous drawing of the proportion of man was chosen to represent the humanities in the symbol. "Proportion," wrote Leonardo, "is found not only in numbers and measures, but also in sounds, weights, times and places; and in every line."

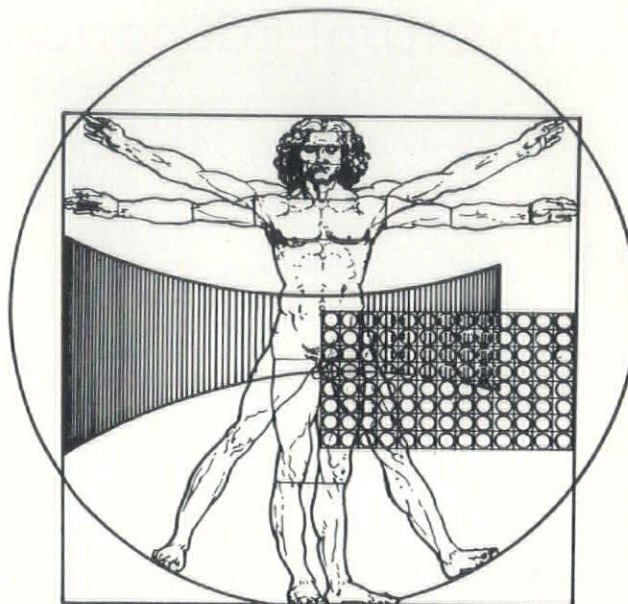
A contemporary of Leonardo, Pina della Mirandola, stated, "'I have set thee in the middle of the world (universe),' said the Creator to Adam, 'in order that thou might . . . behold and see all that is therein.

"'I created thee in a being neither heavenly nor earthly, neither mortal nor immortal, only in order that thou might be free to shape and to overcome thyself. The brutes bring from their mother's body what they will carry with them for as long as they live.

"'The higher spirits are from the beginning or soon after what they will remain forever. To thee alone is given a growth and a development depending on thine own free will. Thou bearest in three the germs of a universal life.'"

In the Conference symbol, the circle surrounding the man portrays the universe, of which man is the center and the purpose of Architecture.

The other portion of the symbol, relating to the sciences, is portrayed by the cellular rectangle, representing the materials which physical sciences have furnished to the architect. Forms and spaces which the architect can create



through the use of materials contributed by the sciences are indicated by the curved form.

This unusual and expressive symbol was conceived by Walter Gathman and Morris Rippel of the Conference Publicity Committee. Both men are associated with the Albuquerque firm of Flatow, Moore, Bryan and Fairburn.

Another contributor to the development of the symbol is George C. Pearl, who was recently named a partner in the firm of Ferguson, Stevens, Mallory and Pearl, also of Albuquerque.

The Eighth Regional AIA Conference will be held in Albuquerque at the plush Western Skies Hotel on October 8, 9 and 10.

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Report from the University

Architectural Education



By Don P. Schlegel
Assoc. Prof. of Architecture
Division of Architecture
University of New Mexico

No. 1 of a Series

(Editor's Note: The NEW MEXICO ARCHITECT will carry a monthly report from the University of New Mexico by Prof. Schlegel. In planning this series with Prof. Schlegel, every important facet of architecture was discussed and scheduled for coverage in Report from the University.)

Many subjects scheduled for review are controversial in nature. The views expressed in this Report series are those of Prof. Schlegel, and do not necessarily represent the Chapter's official position on such subjects.)

It is the intent of these monthly articles to discuss the problems and methods of Architectural Education. The problem of education is not one of just educating prospective architects, but one of educating the public, clients and architects as well. This is a continuous process of learning wherein all become educators.

In this first article I wish to discuss some of the forces which dictate public taste and to try to analyze some of the the psychological and emotional reasons for our likes and dislikes. This phenomenon must be understood before we can educate, before we can design.

Psychologists tell us that it is human nature to reject any experience which is unfamiliar to our emotional response. This is due to the fact that we have not been preconditioned to this experience through the environment or our education. Therefore, we fail to understand the experience. We cannot comprehend the image. Thus we feel ill at ease, lose our confidence; our actions become confused, our responses negative, and we reject this new experience.

This means that we are able to respond positively to only

slight variations from our past experiences, and are only able to comprehend new experience through education and slight environmental changes from that which we have been commonly associated. The automobile industry has practiced this principle by introducing only slight year-to-year model changes.

Sociologists have known that taste is also dictated by social pressures which cause us to make decisions irrelevant of the true nature of the situation. We can classify the groups who succumb to these pressures, as follows:

1. The Social Level Seekers.

They base all their decisions on the accepted norm of the group with which they wish to be associated. This is a progressive situation in which one strives to attain the next social plateau. (The desire to be one of the Country Club set.)

2. The Conspicuous Consumer,

as Veblen calls this group, wishes to express his financial success through obvious symbols. (The Cadillac Crowd.)

3. The Society Escapers.

They are basically not orientated to our epoch. Therefore,

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they select a past way of life as means of escape. (The adobe inhabitants.)

4. The Group Individualist.

They feel that their selectivity must be in no way associated with the mass consumer. (The foreign car, Hi Fi, but no T.V.)

These socially pre-conditioned groups cannot be changed appreciably. Their attitudes and patterns of life are established and although they may be false, to them they are very real and very important. The architect must be able to recognize this and then either design within this false premise in order to maintain the commission or refuse the work.

All of us realize that many decisions in life are based on the economics of our time. This can be separated as follows:

1. The Installment Buyer. He disregards a true evaluation of the object and selects it in reference to installments. The mass builder has thrived on this group.

2. The Mercenaries. Their only interest is profit. They are oblivious to their moral obligation to society and have no regard for our visual environment. (The wheeling and dealing promoter.)

The architect's acceptance of this type of commission is feasible only if he also is so orientated.

My thesis is that in order for the relationship between architect and the client to be compatible, the architect either must be: (1) in phase with the client; (2) willing to accept the orientation of the client; or (3) able to educate him by improved increments of design. If the basic approach to the building is established on either the false values of the client or the architect, it will never be fine architecture. It will only reflect this image. Outstanding architecture can only be produced when the basic premises of the building, the architect and the client are established on intrinsic values. Then there is hope.

NEW MEXICO ARCHITECT

Chapter Officers Re-elected; Liberty Named Director

Highlight of the Chapter's annual meeting held in Albuquerque at the Alvarado Hotel on April 11 was the election of officers for the 1959 business year.

All Chapter officers who served during the 1958 business year were returned to office for another term.

As one Chapter member put it: "They (the officers) have been in office only a year, and the projects now in the planning stage should be carried to completion. It wouldn't be practical to bring in another slate of officers at this time. And, too, those fellows have done a good job."

Re-elected were: W. Miles

Brittelle, Sr., president; Philippe de M. Register, vice-president; Arthur W. Dekker, secretary; and John J. Heimrich, treasurer.

Elected as director to replace Jason P. Moore, whose term expired, was James S. Liberty of Albuquerque. The term of Director Kern Smith, Carlsbad, extends through the 1959 business year.

Phil Register, who is also Chapter Public Relations Chairman, announced that new committee appointees will be named and existing committee projects reviewed in time for a full report in the May issue of the NEW MEXICO ARCHITECT.



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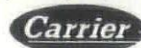
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Herbert J. Goldman: New Mexico Sculptor

The works of Albuquerque sculptor Herbert J. Goldman, whose status of Our Lady of the Holy Rosary is on the facing page, adorn many New Mexico buildings.

Mr. Goldman began studying sculpture at the age of thirteen under Samuel A. Cashwan in Detroit. After Navy duty in the Pacific during World War II, he enrolled at the University of New Mexico in 1945, and received his B.A. degree in Fine Arts in 1949. Since graduation he has been engaged primarily in architectural sculpture.

Works done by Mr. Goldman include the facing of Albuquerque's Temple Albert, representing the books of Genesis and Exodus; decorative sculpture at the Bank of New Mexico, Medical Arts Square, Veterans Administration Building and Monroe

Junior High School, all in Albuquerque; two semi-abstract figures in the patio of the Stewart Rose, Jr., residence in Albuquerque; and church sculpture in terrazo, woods and bronze.

His work has been shown at the Contemporary House in Dallas, the Detroit Institute of Arts, San Francisco Museum of Art, the Denver Art Institute, and other museums and galleries.

Mr. Goldman currently is working on a 36-foot-high bronze semi-abstract panel for Congregation B'Nai Moshe in Detroit, ordered by Architect Ralph B. Fortney. Most of Goldman's architectural sculpture in New Mexico has been done with the firms of Flatow, Moore, Bryan and Fairburn; Stanley and Wright; and William E. Burk, Jr.

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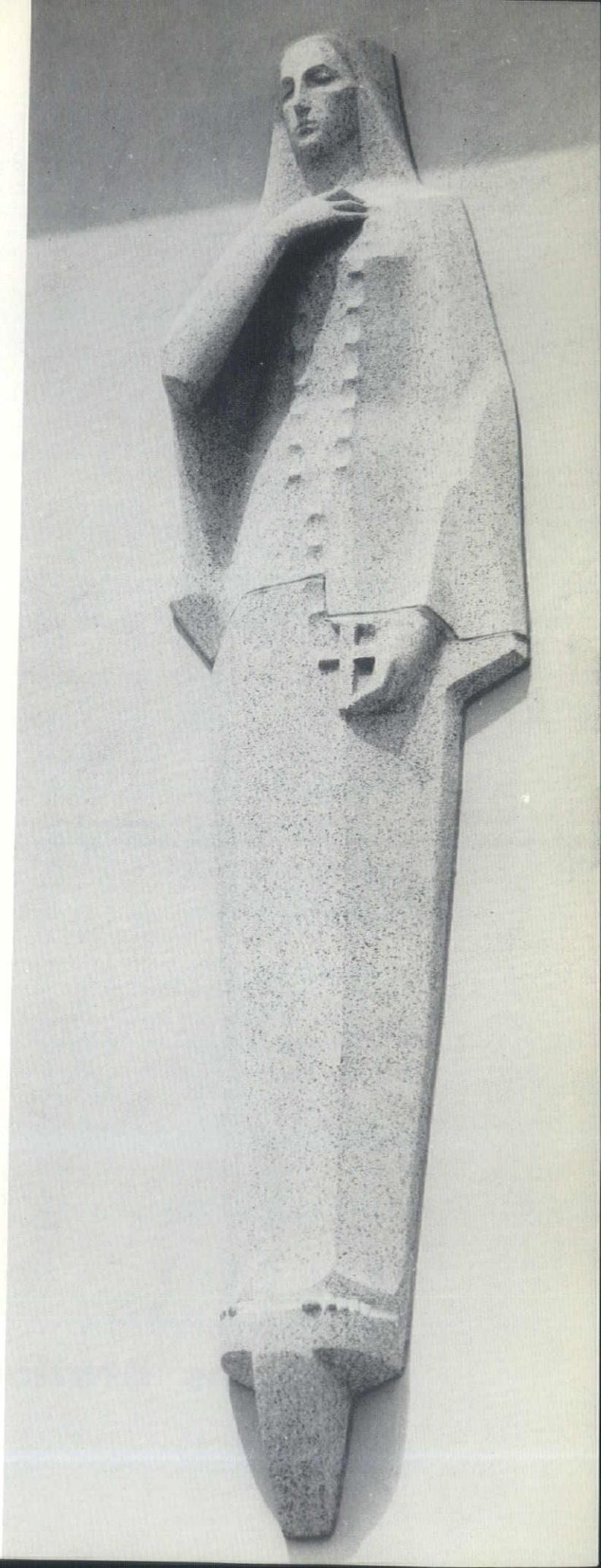
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SIDELINES

Don Schlegel, assistant professor in the Division of Architecture at the University of New Mexico, has been promoted to associate professor. Congratulations!

Jim Liberty reports that he is building a new home in the Four Hills area. As of this date, the walls are going up—so the Libertys should be calling the movers in the near future.

George Pearl and Robert Mallory have been named partners in the firm of Ferguson and Stevens, which now is known as Ferguson, Stevens, Mallory and Pearl.

The cover of the NEW MEXICO ARCHITECT was redesigned by Jason Moore, of Flatow, Moore, Bryan and Fairburn. Jason is chairman of the Chapter's Publications Committee.

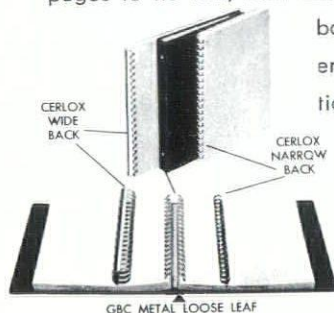
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Students Make Mexico Trip

The massive splendor of Toltec pyramids and fluid grace of Felix Candella's thin-shell concrete structures have rich new meanings to 30 UNM Architecture students because of their Easter vacation trip to Mexico City.

Professor John J. Heimerich, who accompanied the group and the wives of five of the students, said the students also were impressed by the beautiful modern campus of the University of Mexico, and historic Chapultepec Castle.

"I believe the greatest value of the trip to the students lay in the fact that they found how others live, and saw a lot of very nice architecture," Prof. Heimerich said. "They work in a different way down there, and their design is so free. Of course, the code would stop you from doing a lot of those things here."

The students left Juarez on Thursday, March 26, by train, and arrived in Mexico City on Saturday. Many students, Catholic and non-Catholic alike, attended midnight mass on Easter Sunday in the Cathedral at Mexico City, and many of them spent Saturday afternoon and Sunday visiting such spots as the Palace of Fine Arts and browsing through the city.

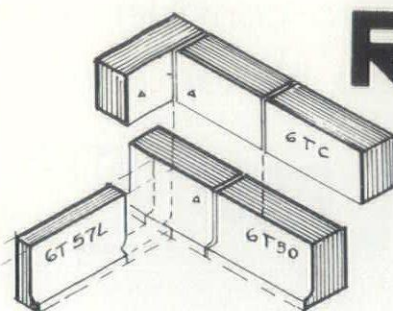
On Monday, the first day of the regular tours, the students first saw the modernistic, three-deck race track stand recently built, and went from there to the Lomas residential area.

Next, the students saw the water plant, with a striking mosaic fountain in front of—strangely enough—a box-shaped domed building. The students then visited Chapultepec Castle, built by the Aztecs before Cortez.

The last area visited Monday was the Pedregal residential area, with homes in the \$40,000 range. The area has a good piece of modern sculpture at its entrance, and many of the homes—which feature

(Continued on Page 18)

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split levels, cantilevers, some thin-shell concrete, and mosaics—show excellent design.

"The Pedregal was built on a lava bed, and many large lava boulders have been left where they lay," Heimerich said. "But every available square foot of soil has been put into flower gardens and lawns. It's really very attractive."

On Tuesday, the students first visited a 16th century monastery at Alcolman, and then went to the pyramids, which are several miles from the city. The largest pyramid, the Pyramid of the Sun, measures over 700 feet square at the base and rises to a height of 217 feet. The pyramids are one thousand years old, and show the influence of several cultures, with the Toltec influence predominating.

The students saw a magnificent Spanish Colonial Church and shrine on their way back to the city, and also saw several Aztec temples near the pyramids.

On Wednesday, the last day of regular tours, the students concentrated on modern architecture. First they saw a thin-shell concrete church and convent which contains a large, brilliant stained glass window and a triangular opening behind the altar.

Then the students went to the Xochomilco Floating Gardens, where the main attraction is a Felix Candella restaurant with a thin-shell concrete dome. The building is octagonal, and the dome rises and falls around each of the eight sides.

The students then visited the campus of the University of Mexico, with its modern design and striking mosaics.

"We weren't bothered much by the Mexican rail strike," Heimerich said.

He pointed out that the train the students rode was a different line than the one which was struck. The group arrived back in Juarez about two hours late, but that was the only inconvenience.

The group returned in time to attend classes on April 6.

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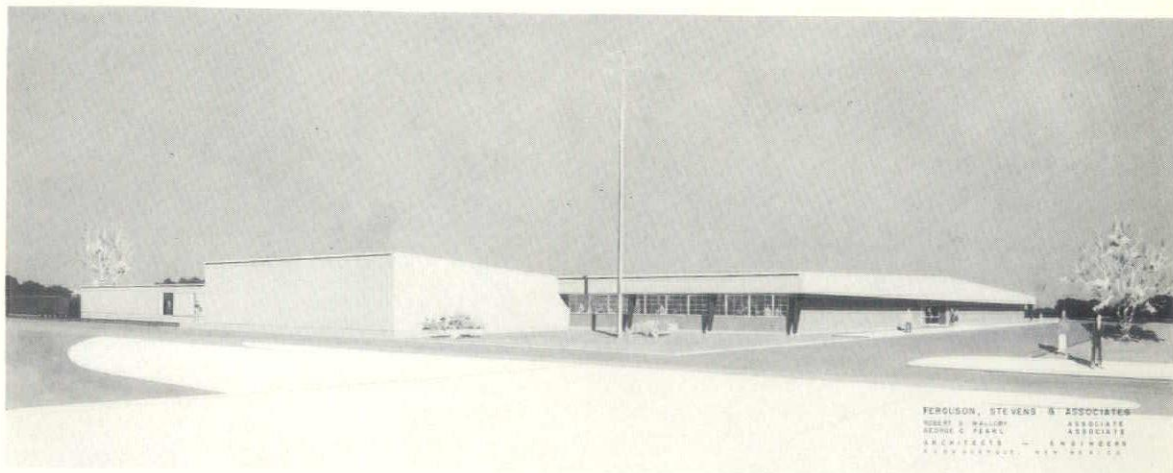
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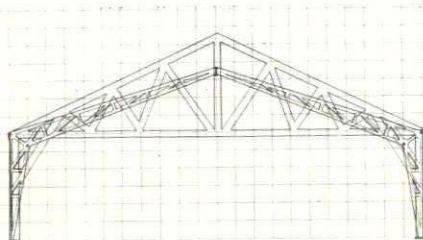
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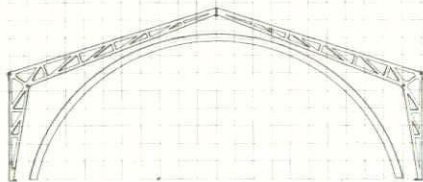
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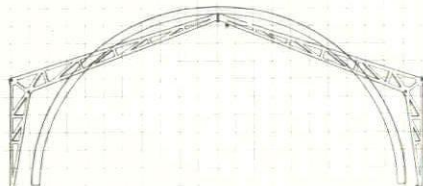
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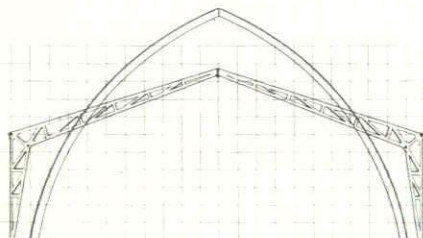
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